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A magazine by  
The Architect's  
Newspaper

Fall 2019



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Melbourne Travelogue  
Providence Practices  
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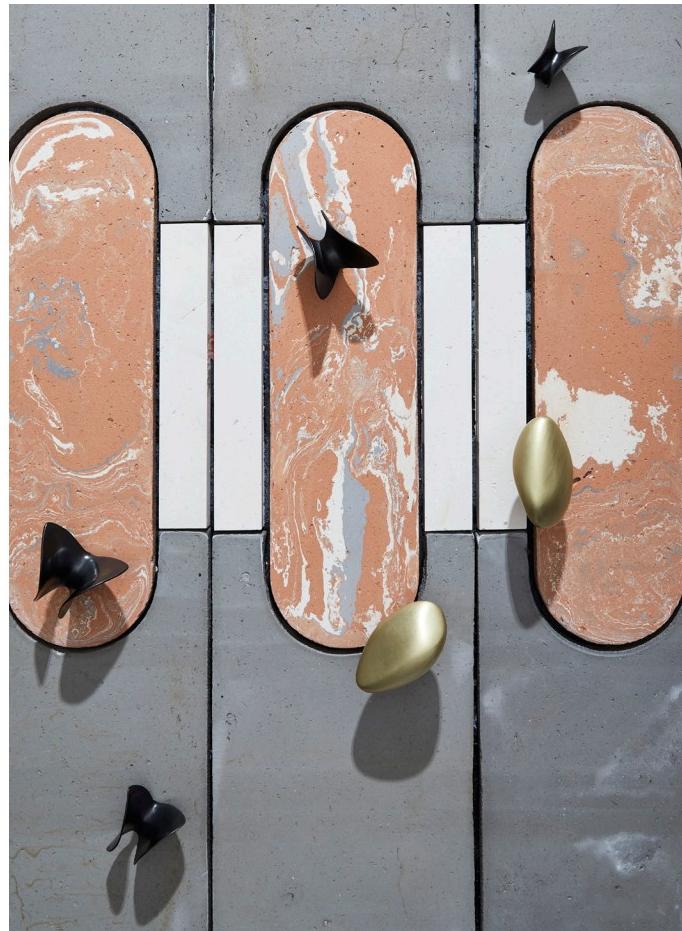
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# In This Issue

- 8 Editors' Note
- 14 In the Know: Melbourne Travelogue
- 18 Emerging Designers: Atelier Barda, NILE, Studio Kiff, soft-geometry, Orior
- 28 In Conversation: Schiller Projects
- 34 In Practice: Outdoor Voices Store Design
- 40 Kitchen & Bath Special Section

Dive into everything home, from residential case studies offering cutting-edge bath and kitchen designs to the latest products, including faucets, smart toilets, showers, and hardware.



Top: Kendall Mills | Below right: José Hevia | Below left: Maxime Desbiens

## 70 A+I Lobbies

A+I rethinks a set of office lobbies in a group of quiet but playful redesigns.

## 76 Run Run Run

Andrés Jaque/Office for Political Innovation's Run Run Run is part farm, part athletic center, part cafe, and part something less entirely.

## 86 Society Hotel Bingen

Spectacular views of the Columbia River define a hotel in Bingen, Washington, by Portland's Waechter Architecture.

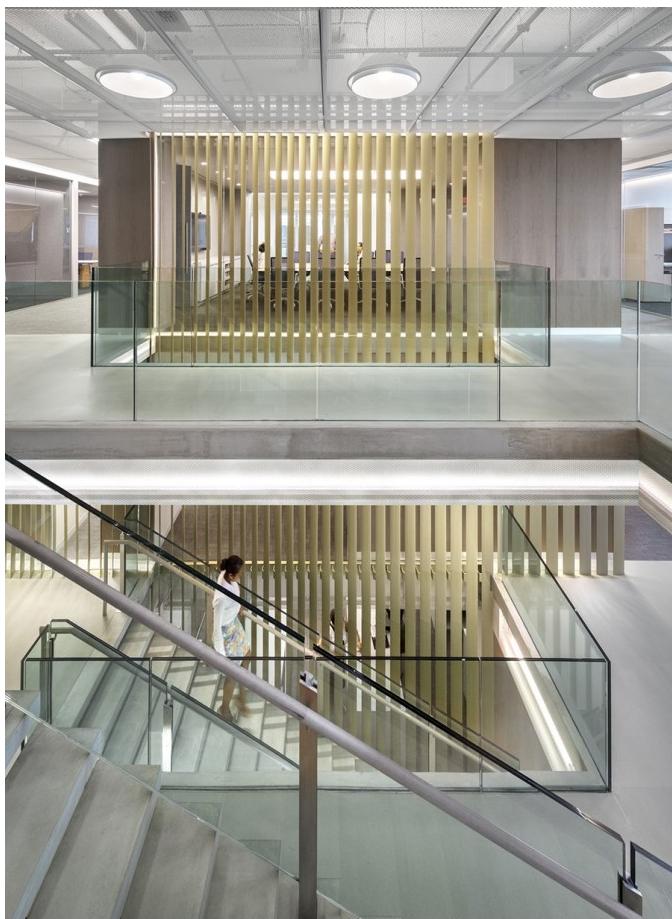
## 94 In Review: Providence Practices

## 100 In Review: Designer Trade Culture

## 108 In Pictures: *Out Of Office* at A/D/O



# Editors' Note



As *AN Interior* evolves, we are always looking for innovative ways to present the most cutting-edge designs and up-to-date products. Our first annual kitchen and bath special section celebrates some of the best residential design solutions in a new format that showcases these projects (page 40).

This issue reflects a more serious sensibility that is taking hold today in the design world. The postmodern revival of playful shapes, light historical references, and Memphis-inspired furniture is waning, giving way to a more muted, neutral aesthetic. This is most evident in our interview with Aaron

Schiller of Schiller Projects (page 28), where the designer describes how businesses are thinking of office space today (it's not about ping-pong tables and unplanned areas). A+I also delivers more restrained office lobby designs that parallel this trend (page 70).

Our emerging designers are taking a similarly sober approach (page 20). NILE advocates for modernism as a political and aesthetic project suited for today, and Atelier Barda uses pared-down forms and smart furniture choices that reflect subtle creative decisions.

Even the designers in our survey of the Providence, Rhode Island, area (page 94) seem to be taking on a more serious tone, with craft and material coming to the forefront. There is less direct metaphor and image-based experimentation, and more emphasis on process. We are seeing similar trends starting to form among architects.

As we see more austere and simple designs, of course there will still be maximalists. Andrés Jaque has designed a spectacular cafe-cum-locker room, complete with a hanging garden and an extreme material palette, that is sure to excite (page 76).

We are looking forward to the dialogues these approaches will generate in the pages of the pluralistic magazine they will continue to fill. **Matt Shaw**

David Sundberg

*Completely concealed and revealed with a single hand gesture.*



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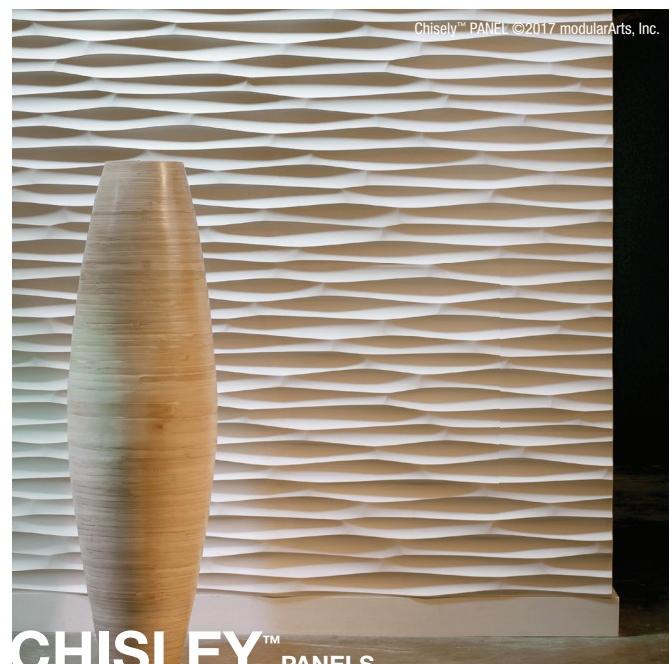
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MASTHEAD



Photo by Frame Studios



The Ronald O. Perelman Performing Arts Center at the  
World Trade Center



Courtesy of Selldorf Architects

The Frick Collection

### The Shed NYC

Diller Scofidio + Renfro, Lead Architect  
and Rockwell Group, Collaborating Architect

### The Ronald O. Perelman Performing Arts Center at the World Trade Center

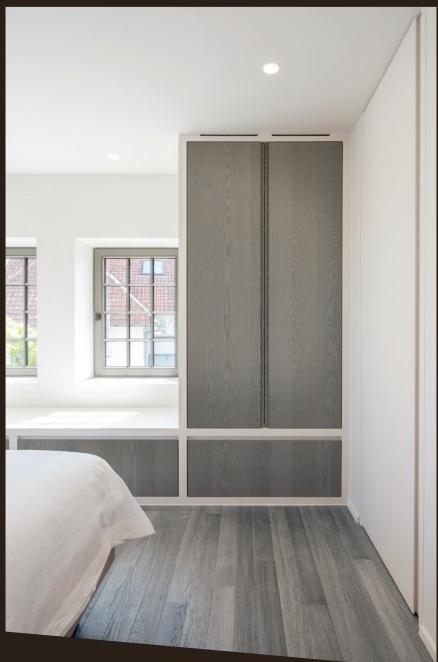
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### The Frick Collection

Architect: Selldorf Architects  
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# In the Know: Melbourne Travelogue

Top: Sharyn Cairns | Below: Courtesy Enya Moore



Melbourne is constantly pitched as Australia's cultural capital. With its world-class museums and enviable food scene, the designation rests easily on the city. Events like Open House Melbourne and Melbourne Design Week continually attract a broad public of locals and tourists interested in exploring the city and its hybrid identities through the lens of design. Australia-based design writer Enya Moore (left) takes a look. *By Enya Moore*



## Jackalope Hotel

Located an hour's drive from Melbourne's central business district, Jackalope (facing page, top) is a boutique hotel nestled in the vineyards of Mornington Peninsula. Its dramatic interiors act as a moody backdrop for an impressive art collection, including works by Emily Floyd, Tatsuo Miyajima, and Random International. In 2020, a second iteration of the hotel, designed by March Studio, will open in the city center.

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[jackalopehotels.com](http://jackalopehotels.com)

## CIBI

CIBI (top left) offers a place of refuge in the bustling suburb of Collingwood. Owned by Meg and Zenta Tanaka, the CIBI concept store mixes food, design, and foliage with a Japanese sensibility. When you're done perusing the carefully curated collection of kitchen tools, porcelain, and textiles, tuck into some wholesome, unfussy Japanese fare in the pared-back cafe.

33–39 Keele Street  
Collingwood

[cibi.com.au](http://cibi.com.au)

## Walsh Street

Tucked away on a leafy street in the suburb of South Yarra, Australian architect Robin Boyd's residence (top right) is unassuming. Yet upon stepping inside, visitors discover that the home he built in 1958 and shared with his wife and two children is one of the architect's masterworks. Today it houses the Robin Boyd Foundation, which this year celebrates the 100th anniversary of Boyd's birth with a series of talks, tours, and exhibitions.

290 Walsh Street  
South Yarra  
[robinboyd.org.au](http://robinboyd.org.au)

## NGV International

It's rare that a museum this large can maintain its local flavor, but the main site of the National Gallery of Victoria (above left and right) manages well. Perhaps it's the dramatic rain wall at the entrance, or the lure of the generous public garden, or maybe it's the inventive curating. *In Absence*, the 2019 NGV Architecture Commission by artist Yhonnie Scarce, who belongs to the Kokatha and Nukunu peoples of South Australia, and architecture studio Edition Office, invites visitors to unravel the myth of Terra Nullius—whereby Australia was declared unoccupied by colonizers—by celebrating the histories of Indigenous communities.

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# Emerging Designers

Every year a new class of professionals storms the scene. We sifted through the perspectives and personalities to find the five up-and-coming interior practices that should be on your radar.



Atelier Barda designed a crisply detailed house for a client interested in minimalist painters.

Juliette Busch



Top: Atelier Barda designed a stripped, white headquarters for fashion retailer SSENSE.

Above: Cécile Combelle and Antonio Di Bacco, cofounders of Atelier Barda.

## Atelier Barda Montreal

For the six studio members of Atelier Barda, architecture is an intuitive art form shaped by precedents from design and other creative practices. Many of the studio's projects are subtly suffused with allusions to the fine arts: White tiling in the SSENSE Headquarters recalls Jean-Pierre Raynaud's gridded installations; the Résidence Villeneuve's storefront living space evokes Edward Hopper's *Nighthawks*; and the Gauthier House takes its inspiration from the minimalism of Ellsworth Kelly and Robert Mangold—two favorites of the clients.

References to art history are testaments to more than just aesthetic interest. According to studio director Kevin Botchar, Atelier Barda "works through artistic and cinematographic references because they're part of a collective unconscious." They may also reflect the studio's broader effort to achieve a more enduring kind of design. As Botchar put it, "We are in search of a sort of timelessness in our projects." **Aaron Smithson**



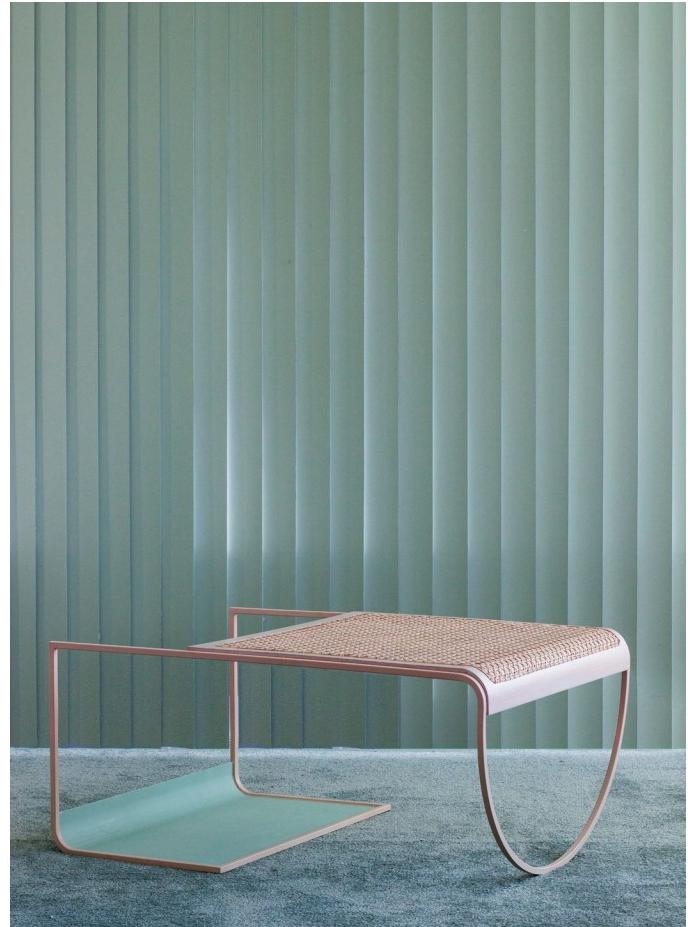
## NILE New York City

NILE's project is modernism, which at first seems a curious choice in 2019. But according to the New York-based firm's founder, Nile Greenberg, the original ethos and ideas of prewar modernism can be easily applied to today's context. "Beauty, function, and politics are all the same thing," Greenberg told AN. "I love the Smithsons' phrase 'loving neutrality.' If a space is neutral, it can be anything for anyone." Like that of Mies and early Skidmore, Owings & Merrill, NILE's modernism takes universal qualities and tailors them to specific people or situations, hence the word *loving*. Neutrality, rather than minimalism, which is frequently restrictive, allows flexibility for individuality against a background free of identity. In an age when inclusivity and openness are being advanced in all arenas of culture, NILE looks to the democratic ideals of modernism to define new ways of living in the 21st century. A veteran of MOS, SO – IL, and Leong Leong, Greenberg has completed a store for clothing retailer 6397 in downtown Manhattan and a house in Denver, and this fall two books will hit the shelves: *The Advanced School of Collective Feeling*, by Greenberg and Matthew Kennedy, and *Two Sides of the Border*, which Greenberg coedited with Tatiana Bilbao. **MS**



**Top:** The Other House was designed to be "lovingly neutral."

**Above:** NILE's founder, Nile Greenberg.



**Top left:** The sw fluffy chair, from the firm's recent summer-winter collection.

**Top right:** The metal sw coffee table.

**Above:** Utharaa L Zacharias and Palaash Chaudhary, soft-geometry's founders, with some of their furniture.

## soft-geometry San Francisco

Utharaa L Zacharias and Palaash Chaudhary have a knack for infusing humor into industrial design. The founders of the San Francisco-based studio soft-geometry share a love for transforming basic forms of furniture into quirky, textured pieces. By integrating curved edges, playful shapes, and must-touch materials, their work embodies what they describe as a feeling of softness.

The pair met as college students in India and relocated to study at the Savannah College of Art and Design in Georgia. Now, eight years later, they're fresh off their first official year as a business. In March, soft-geometry launched its Dessert Menu collection, which consists of a doughnut-shaped coffee table, a fluffy bench, and a flat-pack leaning shelf—each baking some sweetness into everyday household objects.

The new summer-winter collection toys with the idea of giving multifaceted personalities to products by combining contrasting materials. Zacharias and Chaudhary crafted a set of chairs and tables using intricately woven cane, velvet upholstery, and handwoven yarn, the latter of which yields a flamboyant and flirty finish.

The young design duo sees their practice as the opposite of fast-paced manufacturing. Their products are made with intimacy, slowness, intention, and a pop of color, reflecting the traditions of Indian culture. **Sydney Franklin**



Courtesy Orior

Orior's Michael Sofa is upholstered in leather and velvet, and framed in solid brass.



## Orior New York City / Newry, Northern Ireland

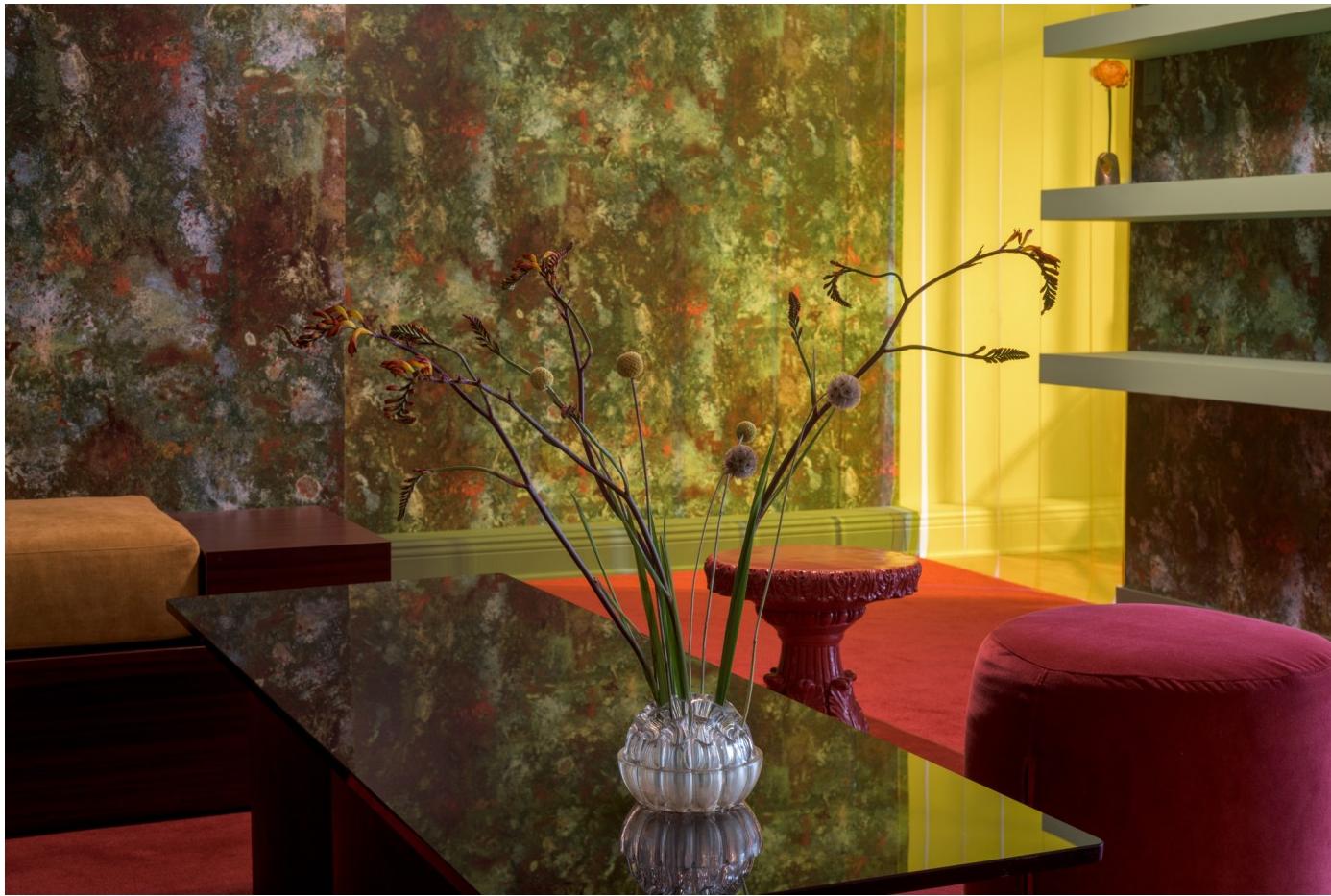
How do you make a 40-year-old brand feel fresh? One way is to go back to its roots. For Orior's creative director, Ciaran McGuigan (son of company founders Brian and Rosie McGuigan), that meant reconnecting with "people, product, and space."

Over the years, the company had moved away from its beginnings crafting bespoke pieces toward making contract furniture for the hospitality market. McGuigan reoriented the business to emphasize traditional craft techniques and local materials, like green Connemara marble and Irish ash bogwood. Orior doesn't keep a stock and produces all of its pieces to order at its factory in Northern Ireland. The company doesn't use laminates or veneers, and all of its products, including a couch framed in solid brass or an oak table anchored in green marble, have a hefty materiality.

A shift to the American market led Orior to open a Tribeca showroom in Manhattan this May, putting its pieces front and center for New York's design community—and the company is betting that its contemporary take on classic pieces will fit right in while weathering constantly shifting trends.

**Jonathan Hilburg**

**Top:** The Danish-inspired wingback Lia Chair.  
**Above:** Ciaran McGuigan, Orior's creative director.



Arseni Khamzin

## Studio Kiff Montreal

For experienced product designer Rachel Bussin and project manager Hélène Thiffault, breaking out of their industry jobs to establish an independent interior design practice earlier this year was a dream come true. "We developed products for almost a decade but never really had the chance to control the environments in which they ended up," Bussin explained. With Studio Kiff, the duo has tapped into the potential of Montreal's small but edgy creative scene. "As part of this community, most of our clients are under 40 and are willing to take risks," Thiffault observed. "Our job is to help them push the boundaries even further."

For its first project—a boutique clad in Jean Paul Gaultier-designed wallpaper for local jewelry brand MYEL—Studio Kiff introduced a lush and romantic scheme, complete with red carpeting and bronze finishes. "Our goal is to create something unique for each project and to not necessarily push our own signature style," Bussin said. And yet, the duo's maximalist, enfant terrible aesthetic—which draws from sources as varied as 1990s normcore pop culture and 1960s radical design—might be its defining feature. *AN Interior* is curious to see what the practice will come up with next. "Our dream project would be to design a strip club," Thiffault cheekily added. **Adrian Madlener**



Top: The MYEL jewelry boutique in Montreal is clad in a Jean Paul Gaultier-designed wallpaper.

Above: Studio Kiff's Hélène Thiffault (left) and Rachel Bussin.

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# In Conversation: Schiller Projects

AN chats with Aaron Schiller of Schiller Projects.



Eric Laignel

Since graduating from the Yale School of Architecture in 2013, New York-based architect Aaron Schiller, founder and principal of Schiller Projects, has completed a series of offices that are pushing the limits of what workplace design can be. Rather than create simple open plans or collaborative spaces with no direction, Schiller and his team analyze how businesses operate in order to deliver data-driven solutions that help employees work better. *AN Interior*'s executive editor Matt Shaw sat down with Schiller at his Hudson Yards studio to discuss.



Above: Aaron Schiller.

Opposite: A hanging sculpture made of 1,158,000 blackened steel ball bearings and links connects upper and lower floors at a Hudson Yards law office that Schiller designed.

*AN Interior:* In your practice, workplace design is really more of a research process. What is the thinking behind that?

Aaron Schiller: When we take on a new project, first we work with the company and all stakeholders to understand the core functionality underneath how they're using their current space. The design solution is really that study; it's analytical design. And out of this analytical design, we get to a new program. In a way, what we do is essentially community organizing within a workplace culture.

*AN:* How do you think that is different from a typical client briefing on an office design?

*AS:* It is about the level of investigation we get to. It takes real engagement on the side of ownership or leadership to commit to this path because it requires more time upfront, but it results in an analytics-driven playbook that looks somewhere between IDEO and OMA. Our workplace strategy and cultural engagement booklets have lots of infographics and charts.

We don't go into these workshops with just architects. We also bring in MBAs, data visualizers, people with experience in community organizing, or people with sociology backgrounds. We move in with the clients, we observe how they work in the space, and we get real data metrics behind it. They're all distilled to attack the core issues of scale, duration, and frequency.

In the law office we designed at Hudson Yards, they came to us and they said, "Look, we're really collaborative, but we have a traditional space and we don't like it." We said, "OK, let us study you." And we came back to them, and we said, "OK, you're not going to be a trading floor, and you're not going to be a traditional law firm anymore, either. Here is something in between that fits your model better." Part of that was understanding that the majority of their collaboration—their meetings, so to speak—were only two or three people. So now we have a scale. They lasted 15 to 25 minutes, so now we have a duration. And the frequency is that these are 90 percent of all meetings in total.

So now we know there's a lot of what we call *impromptus*, and they happen all the time. So, we don't create traditional dead spaces, which is what offices can largely be for a lot of companies. We're not creating space for happenstance. We're creating very clear multipurpose space. The great businesses are not getting rid of offices to be cheap toward their employees. They're getting rid of offices to offer their employees what they think will be a richer working environment.

*AN:* How is your process informed by your experience as a community organizer?

*AS:* I worked in 11 different states for Barack Obama's 2008 campaign, where I led workshops called Camp Obamas from late 2006 through 2009.



Small breakout areas allow groups of two or three to meet, accommodating 90 percent of the meetings at the law firm.

Some of the tools we pioneered there were engagement tools for getting people's thinking going: ways to sit down, hand out note cards, collect ideas, have everybody pin things up in subject matters on a big board, and get the room focused on teeing off of a series of concepts. For workplace design, we know that we have four lines of data we have to collect about our clients' storage space, their personal workspace, their meeting space, and their tech. We break out some of the things like, "What is working for you? What is not working for you? What have you noticed about this? Is your storage appropriate or is it underwhelming? Give a description of the most effective part of your space and the least effective part of your space." Asking these questions means we have data points we can look at on the board.

**AN:** It's like a lot of architecture today. It's not an ideological approach; it is data-driven.

**AS:** And those data points are really enriching, and it's what then drives our programming. So, we start with data points. How often are you in a meeting? When you're in a meeting, how many people are there? Is it all internal? Is it external? What kind of tech is required?

We work all of these things out in great detail and collectively drive a numerical equation that then tells us, "We think you need X amount of quiet space,

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David Sundberg

**Above:** A variety of spaces give employees options for collaborative or individual work.

**Facing page:** A curved ceiling finished in concrete plaster from Armourcoat creates a soft lighting effect.

Y amount of private space, Z amount of public space." What we're really doing is reprogramming space to better fit the way that culture organically has found success already.

**AN:** When you're working with these companies, how far in the future are you thinking about their workplace?

**AS:** Some of these clients might come to us ahead of ever needing architecture. And we know what they're going to need via our lens as architects, but we're also helping them design their business models and their space to align, right? We have a big client, a nonprofit who will be big, but right now they are a big endowment with a small staff. They came to us and said, "We have 19 people now, but we know in 12 months we're going to be 123 people. What does that look like? Can we plan for that?"

Fortunately, this business could plan for it because it's a nonprofit. However, we've also started working with tech firms when they're just the two founders. We helped them develop modular 8-foot-by-approximately-8½-foot-by-5-foot bathrooms, with showers, single sinks, and single toilets in New York City. There is a demographic for that. Via research, we helped the company show what the demographic was, and what the marginal or median income was in those demographics.

# Inside Outdoor Voices

The activewear brand flexes its design muscles in its latest stores. *By Sukjong Hong*



Justin Clemons

Not many retail spaces are designed with neighborhood pools, Dolly Parton, and the heyday of the Chicago Bulls in mind. But for Outdoor Voices, an Austin, Texas-based athletic-clothing company, these motifs signal its lighthearted approach to exercise, which is more about #DoingThings—the firm's hashtag motto for getting endorphins going—than about being first to the finish line. In nine stores around the country, the brand has raised its profile in brick and mortar one blush-colored display platform at a time.



**Facing page:** In a Dallas mall, the cascading product displays in the windows of the Outdoor Voices store are upholstered in bright hues of Naugahyde. The forms are actually designed to double as seating, allowing customers to become spectators of whatever dramas unfold in the mall corridor.

**Above:** At the Dallas store, a powder blue volume that rises behind the clothing displays is diagonally cut across the top to reveal a sliver of the fitting rooms within. Around the corner, angular volume leans on a citron-tiled wall of more fitting rooms. The juxtaposition of raw plywood with laminate and speckled tile reflects the firm's desire to avoid making everything "too precious," according to Will Fox, the company's head of physical brand experience.

Three of Outdoor Voices' newest stores opened in 2018 in Chicago, Dallas, and Nashville, respectively, with interiors inspired by YMCAs and other vintage cultural touchstones. Material palettes of unfinished plywood, ceramic tile, and rubberized flooring reference the retro rec centers, and custom fixtures are upholstered in Naugahyde, an imitation leather better known for dressing up classic diner banquets. But these elements transcend nostalgia by being cast in vibrant and delicate hues, cut into crisp geometric shapes, and molded into curved forms that snake like Technicolor river rocks across the floor. Each store also gestures to the city beyond its walls, whether in the John Hughes-inspired color palette of the Chicago store or the Nashville installation that invites customers to play a golden Dance

Dance Revolution console in tribute to Elvis's footwork and baroque tastes.

The stores showcase the company's experimental approach to fitting rooms. Near the back of the Chicago shop, a gleaming, rounded cube sits askew, illuminated by skylights above. The cube's shiny lavender skin is punctured to reveal plywood-clad nooks within. The structure was conceived as a big piece of furniture, according to Will Fox, director of physical brand experience. Not only does it display apparel and hold lockers for customers to stash their possessions during in-store workouts, but it also wheels entirely out of the way when those classes and events take place. Nearby, a rounded, cork-clad volume with simple white fitting rooms tucked inside offers a quieter alternative.





**Facing page:** In Chicago, a custom-designed water fountain glows in a reddish hue inspired by the Chicago Bulls and the team's championship streak in the late 1990s. The focus on the fountain is part of Outdoor Voices' approach to having stores that are not just points of merchandise sale but also gathering spots for group runs and exercise classes.

**Above:** A rounded cube in the Chicago store holds a set of fitting rooms, lockers, and apparel. Like a giant piece of furniture, it also wheels out of the way for classes and gatherings. The giant circular rubberized mat, an item reminiscent of high school gyms, is a motif across many of the stores, and indicates where group activities take place.

In Dallas, the Outdoor Voices store reflects its mall milieu with a custom arcade basketball game and cobalt blue mechanical horses. Stepped display platforms in the front windows double as stadium seating from which customers can watch the "street" of the mall corridor.

Meanwhile, the Nashville outpost unabashedly revels in the city's musical culture. The retail space, which occupies the entire first floor of a small bungalow, offers customers the chance to pass through rooms inspired by the domestic lives of Patsy Cline, Elvis, and Dolly Parton.

"Rather than fight against it, we decided to play up the idea of the store being in a house," said Fox. Not only were the small rooms kept intact, but their original functions were alluded to in finishes, like wood paneling in the den, and

through found furniture. Cline's living room checkerboard floors are reinterpreted in a layout of alternating cork tiles, while jewel-tone displays highlight a retro exercise bike that Parton herself might have used. The clothes are incorporated into alluring domestic scenarios rather than set apart from them, evoking the company's exercise ethos: that it should be comfortable, everyday, and enjoyable.



**Above:** The Outdoor Voices store in Nashville, which takes over the ground floor of a bungalow, dedicates each room to the city's storied musicians and their domestic spaces. Seen here is the Patsy Cline-inspired living room, in which the musician's checkerboard floor is replicated in alternating cork tiles.

# KASTHALL



## FEATHER

On the fringe of elegance. This wool- and linen bouclé in two different heights, where lackluster and shine come together to, just like feathers, vary in color and reflect light is inspired by feather plumes and coastal bays. Reminiscent of boas and the fringes of the 70-ies, the design is expressed by the ragged linen fringe.

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# Inside Design

This special kitchen and bath section highlights luxurious surfaces, high-tech appliances, and spa-worthy bathing fixtures.

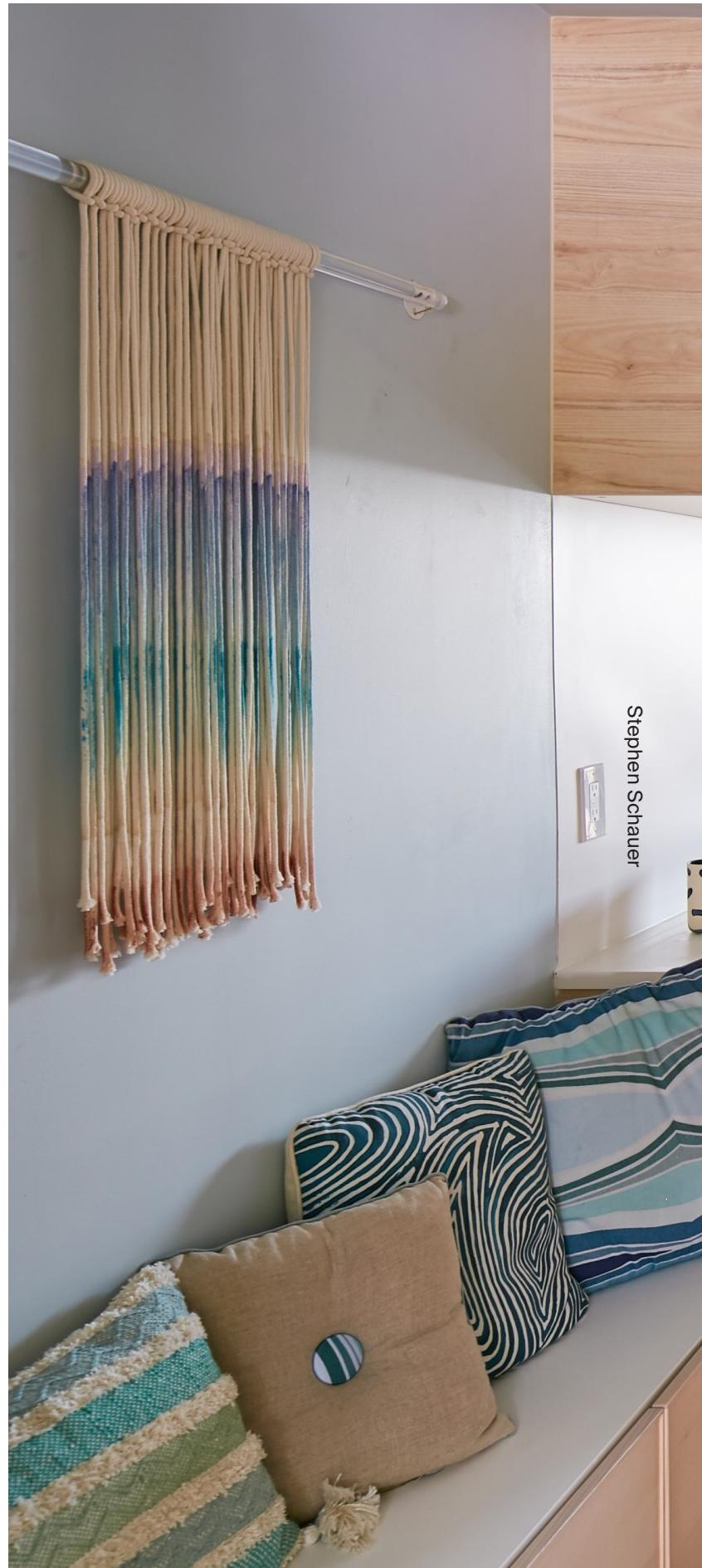
Peek inside the spacious open kitchen in a Seattle loft on page 57.

Lorenzo Vecchia

Turn to page 56 to see more decadent stretches of marble covering nearly every inch of the master bath in a sprightly London flat.

# Living Más

In response to a housing shortage, Los Angeles is promoting accessory dwelling units (ADUs) as a housing option. LA-Más has unveiled a prototype that might serve as an example of how to bring affordability to the city. The need for spatial efficiency drove the project, and from the kitchen furnishings to the bath finishes and fixtures, this small but mighty home blends quality with SoCal style.



Stephen Schauer





**Previous spread:** Off-the-shelf furniture is hacked with legs from prettypegs.com.

**Facing page:** Benjamin Moore paint in Summer Shower and Newport Green enlivens the walls.

**Above:** Daltile tile is used in the shower to complement the simple white fixtures.

As Los Angeles confronts its housing shortage, the city is exploring multiple avenues to increase its housing stock. With thousands of Angelenos already living in back houses and converted garages, the state passed policies in 2016 to make the construction of accessory dwelling units (ADUs) much simpler, and local organizations are stepping in to facilitate the process.

ADUs can provide rental income or space for extended family members or caregivers. For cities, they add manageable density in single-family neighborhoods where building apartment complexes would be difficult.

Local nonprofit urban design organization LA-Más teamed up with City Council District 1 and Mayor Eric Garcetti's Innovation Team to embark on an ADU pilot project in northeast L.A. The result is a new 1,025-square-foot, two-story, two-bedroom house.

According to Elizabeth Timme, coexecutive director of LA-Más, the design approach for the residence is an abstraction of Arts and Crafts ideals. "We wanted to reference

natural materials, make it look tangibly homemade, and give it texture throughout," explained Timme. The building comprises affordable, off-the-shelf materials to keep costs low. The kitchen counter is a composite flooring surface that resembles confetti marble. At the core of the home is a staircase surrounded by vertical wooden rods, a reference to Arts and Crafts details. These touches create a richness that invites tactile interaction. An attempt to bring quality design to the middle class, this pilot program has led LA-Más to launch the Backyard Homes Project, which guides participating homeowners through the ADU design and construction process to build well-made units at affordable prices. **Marissa Gluck and Matt Shaw**





Shannon McGrath

## Connect Six

Whiting Architects devised a kitchen with an open-facing design that connects with the rest of the home. The communal gathering area subtly incorporates appliances with custom-built cabinetry—a perfect balance of privacy and display.

Melbourne, Australia  
Architect: Whiting Architects  
Fisher Paykel appliances:  
Dual Fuel Freestanding Cooker

Built-in Integrated Rangehood  
Black French Door Fridge  
CoolDrawer Multi-temp Drawer  
Wine Cabinet Slide-in

# Cole Residence

This small kitchen features bright lemon-yellow laminate cabinetry, which was selected for its high performance properties. The system includes interior drawer organizers, a unique lift-up unit, and a seamless glass sliding storage area.

Hermosa Beach, California

Architect: LMD Design

Interior designer: Gabriel Projects

Kitchen system: Henrybuilt

Countertop: Caesarstone

Stovetop steamer and ovens:

Gaggenau

Sink: Blanco

Faucet: Delta Faucet

Stools: Poliform



Daniel Bernauer





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# Cucina Colore

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### Ratio

By Vincent Van Duyse

Dada

dada-kitchens.com



### Combine

By Piero Lissoni

Boffi

boffi.com



### Oilcloth Island

By Andrew Hays and Kimm Kovac

Arteim

arteim.com



### FILA

lineadecor

lineadecor.us



### Riquadro

By Mario Mazzer

Snaidero

snaidero-usa.com



### SLX PURE

Siematic

siematic.com



**FOLD**

By Martin Steininger

Steininger

[steininger-designers.at](http://steininger-designers.at)



**Maxima 2.2**

Cesar

[cesarnyc.com](http://cesarnyc.com)

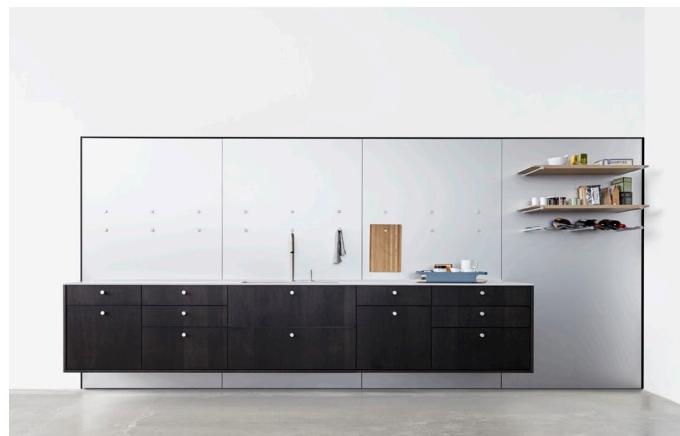


**Mia**

By Carlo Cracco

Scavolini

[scavoliniusa.com](http://scavoliniusa.com)



**Space Theory**

[spacetheory.com](http://spacetheory.com)

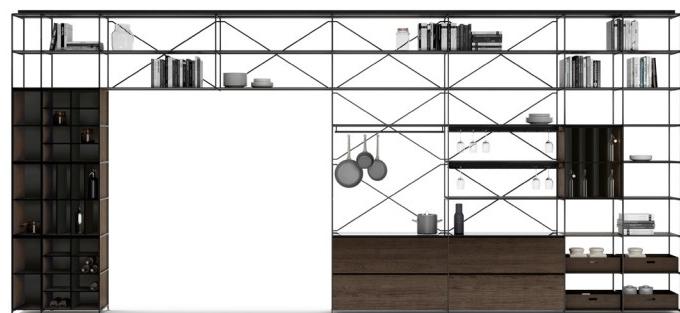


**Logica Celata**

By Gabriele Centazzo

Valcucine

[valcucine.com](http://valcucine.com)



**R.I.G. Modules - Kitchen**

By Mikal Harrisen

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**Levoir**  
Brizo  
[brizo.com](http://brizo.com)



**Morris Adjmi Collection**  
By Morris Adjmi Architects  
AF New York  
[afnewyork.com](http://afnewyork.com)



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Eric Piasecki

## Mayfair Apartment

Influenced by lobbies of mid-twentieth-century London homes, nearly every inch of this master bath in London's Mayfair neighborhood is covered in stone. The space mixes green marble with touches of brass and glass.

London, United Kingdom

Interior designer: Steven Gambrel

Verde Luana and Verde St Denis Green  
marble: London Marble

Shower and faucet: Drummonds

Custom eight-faced vanity:

Steven Gambrel

Hardware: Bronzes De France

Scones: Collier Webb

# Pioneer Square Loft

An open plan with separate washrooms balances light and dark materials. Three rooms contain a sink, shower, toilet, and sauna swathed in bespoke shou sugi ban wood paneling, which contrasts with the bright palette of the surroundings.

Seattle, Washington

Architect: Cory Kingston, Plum Design

Sauna heater: Finlandia

Steam bath generator: Mr. Steam

Bath sink and faucet: Kohler

Showerhead: Brizo

Medicine cabinet: Robern

Toilet paper: ferm LIVING

Shower door wiper: Norm Architects -

Finnish Design Shop

Custom wood paneling: Accoya



Lorenzo Vecchia

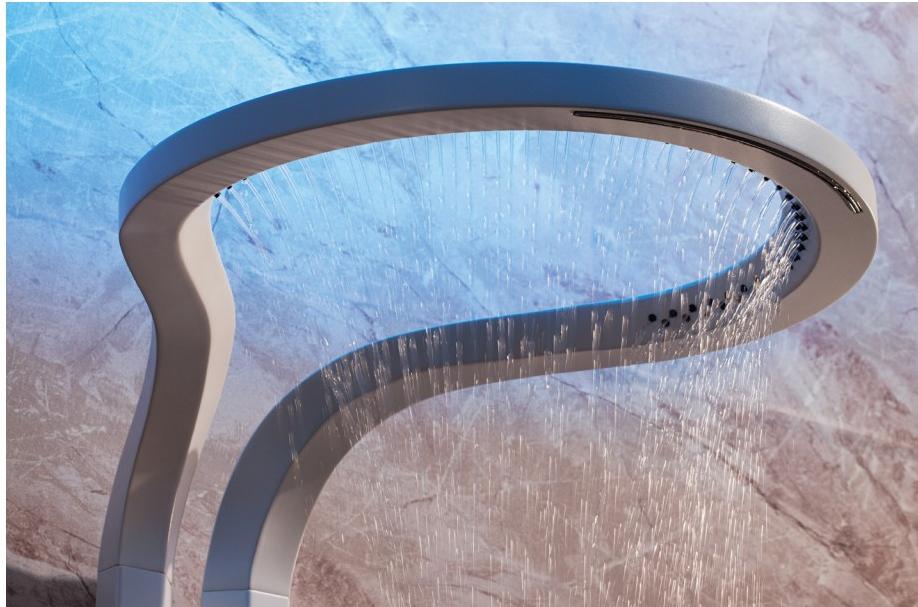
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[graff-faucets.com](http://graff-faucets.com)



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Fantini  
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# Treasure Troves

The latest hardware is as beautiful as it is functional, so we gave it the deluxe treatment. Here, handsome pieces lie atop princely architectural surfaces, presenting the newest pulls and knobs like a cache of precious gems.

*Words by Gabrielle Golenda*

*Images by Kendall Mills*

*Art direction by Ian Thomas*

1 **Butterfly Pull**  
By Ted Muehling  
E.R. Butler & Co.  
[erbutler.com](http://erbutler.com)

2 **Giardino all'Italiana Tile**  
By Cristina Celestino  
Fornace Brioni  
[fornacebrioni.it](http://fornacebrioni.it)

# Memphis Memories

- 
- 1 **5029 Knob**  
Lowe Hardware  
[lowe-hardware.com](http://lowe-hardware.com)
- 2 **CK200 Knob**  
Hamilton Sinkler  
[hamiltonsinkler.com](http://hamiltonsinkler.com)
- 3 **Channing Square Knob**  
Top Knobs  
[topknobs.com](http://topknobs.com)
- 4 **Elara Knob**  
Hardware Resources  
[hardwareresources.com](http://hardwareresources.com)
- 5 **Arcadian Handle**  
Häfele  
[hafele.com](http://hafele.com)
- 6 **Somerdale Pull**  
Top Knobs  
[topknobs.com](http://topknobs.com)
- 7 **Channing Cup Pull**  
Top Knobs  
[topknobs.com](http://topknobs.com)
- 8 **5030 Knob**  
Lowe Hardware  
[lowe-hardware.com](http://lowe-hardware.com)
- 9 **Holmby Hills Knob**  
by Jay Jeffers  
Access by Accurate  
[accessbyaccurate.com](http://accessbyaccurate.com)
- 10 **Channing Pull**  
Top Knobs  
[topknobs.com](http://topknobs.com)
- 11 **ALPI Sottsass Red Veneer**  
ALPI  
[alpiwood.com](http://alpiwood.com)

# Sculpture Park

1 N° 8553 Knob  
Nanz  
nanz.com

2 Modern Collection Pull  
Häfele  
hafele.com

3 Chris Lehrecke Design  
Series Knob  
E.R. Butler & Co.  
erbutler.com

4 Vervloet: Collection 747  
Knob  
E.R. Butler & Co.  
erbutler.com

5 Henna Vesta Laminate  
Wilsonart  
wilsonart.com

5





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Ashley Norton  
[ashleynorton.com](http://ashleynorton.com)

2 **Round Cabinet Knob**  
Ashley Norton  
[ashleynorton.com](http://ashleynorton.com)

3 **Square Cone Knob**  
Ashley Norton  
[ashleynorton.com](http://ashleynorton.com)

4 **Radius Staple**  
Space Theory  
[spacetheory.com](http://spacetheory.com)

5 **Curved Knob**  
Space Theory  
[spacetheory.com](http://spacetheory.com)

6 **ExCinere Tile**  
by Formafantasma  
Dzek  
[dzekdzekdzek.com](http://dzekdzekdzek.com)



4

4

5

5

6

# Amalgam Alloys

**1 CK 2002 Knob**  
SA Baxter  
[sabaxter.com](http://sabaxter.com)

**2 Modern Collection Pull**  
Häfele  
[hafele.com](http://hafele.com)

**3 Hickory Velocity**  
Collection Knob  
Häfele  
[hafele.com](http://hafele.com)

**4 N° 8090 Pull**  
Nanz  
[nanz.com](http://nanz.com)

**5 N° 8089 Knob**  
Nanz  
[nanz.com](http://nanz.com)

**6 N° 8018 Knob**  
Nanz  
[nanz.com](http://nanz.com)

**7 Hickory Velocity**  
Collection Pull  
Häfele  
[hafele.com](http://hafele.com)

**8 Ceppo Nuovo Marble**  
Walker Zanger  
[walkerzanger.com](http://walkerzanger.com)

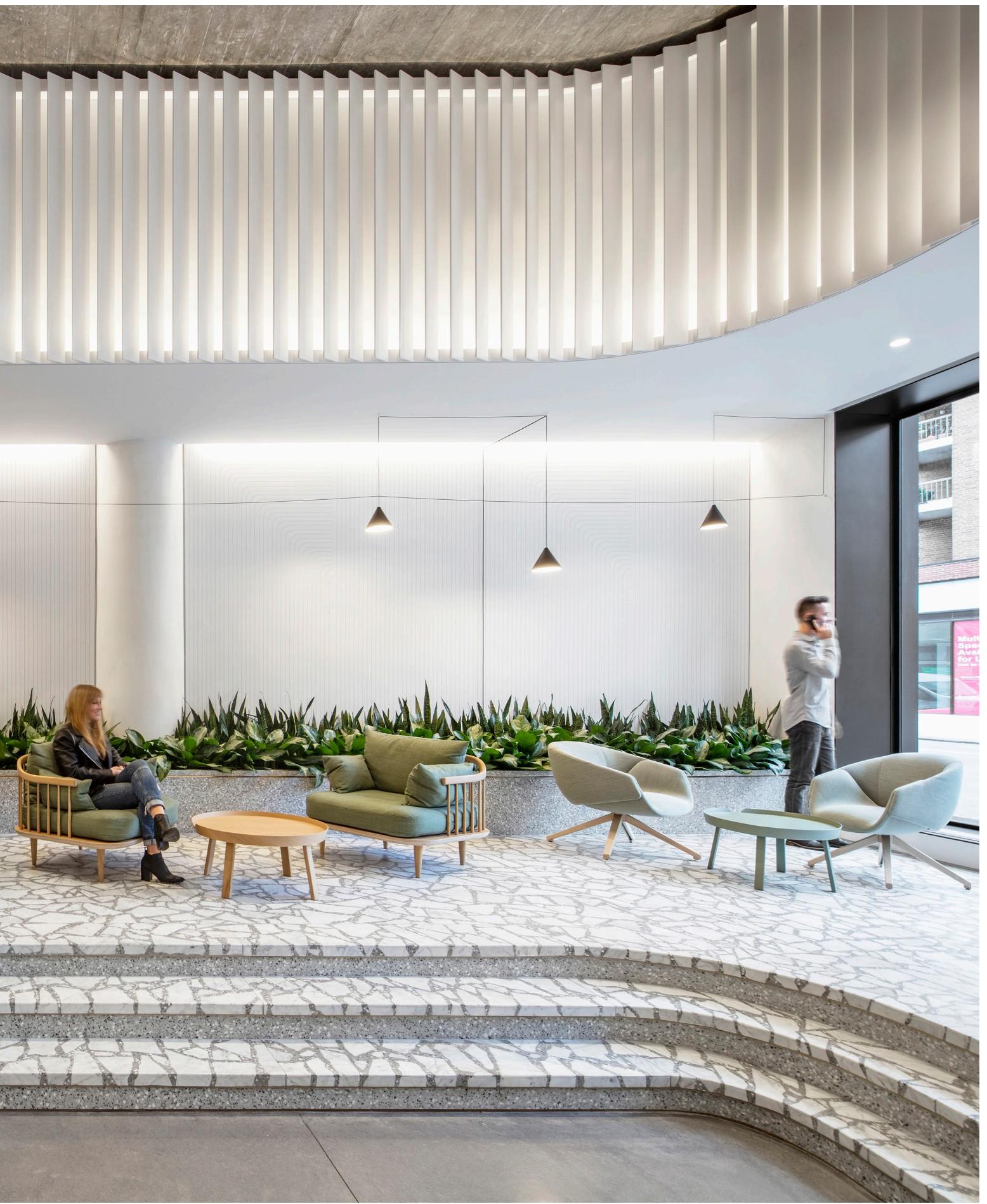


# Mausolea No More

A+I converts three outdated lobbies in Manhattan's Hudson Square into lively social spaces. *By Sydney Franklin*



Magda Biernat/Courtesy A+I





**Previous spread:** In the sizable lobby within 225 Varick, A+I worked with Yorie Tile & Terrazzo to design a custom marble terrazzo with large white aggregates for the floor of the lounge. Paired with the grainier mixture in the wraparound planter, the space pops against the green, gray, and creamy orange tones found in the entrance.

**Above:** Much of the furniture was specially designed by A+I with outside experts. For example, the wooden benches found in the back half of 225 Varick were made in collaboration with Patella Woodworking, while custom lights fashioned by A+I and Lighting Workshop hang in the reception. The lounge is lit by pendant pieces from Flos.

Hudson Square is a little pocket on the west side of Lower Manhattan that's fairly unknown to the average New Yorker. A former printing press district, it's now home to dozens of prime commercial properties with views of the Hudson River. Thanks to the large floor plates and ample access to daylight in the area's immense brick buildings, tech start-ups, advertising companies, and media giants are clamoring for space in the neighborhood.

Norges Bank and Trinity Real Estate, the real estate arm of New York's Trinity Church and owner of over a dozen properties in the area, enlisted Architecture Plus Information (A+I) to transform the lobbies of three Hudson Square buildings into an amenity-rich network of informal spaces for local workers. The design team, led by Eliane Maillot, A+I's associate principal and studio director, sought to make the entrances to buildings at 75 and 225 Varick Street and 155 Avenue of the Americas as engaging as two other A+I projects in the area: the headquarters of Squarespace and Horizon Media.

"We knew that we wanted to create a sense of social community across all the lobby locations," said Maillot. "We also knew we were hired because we'd proven we could recognize the innate beauty of these buildings and find a way to translate it. So we asked ourselves, 'How do you show off how awesome these buildings are as soon as you enter the lobby?'"

A+I stripped the spaces' columns,

floors, and ceilings back to the existing concrete structures and designed nooks for hanging out or pausing between the busy streets outside and the offices inside.

"We wanted to break away from the more corporate, mausoleum-like lobbies of the past with their formal, double-height ceilings, one piece of giant art, and all those echoes," Maillot said.

In 75 Varick Street, the largest lobby at 5,500 square feet, the design team introduced light ash wood to the reception desk, the siding of a coffee shop, and a 15-foot-long bar, where people can hold standing meetings. The designers kept the existing Absolute Black granite found at the elevator banks and created a wall graphic to match it.

At 225 Varick Street, part of the facade was removed to reveal a storefront view into the intimate, 1,900-square-foot lobby, which features a marble terrazzo platform. Nearby, at 155 Avenue of the Americas, A+I integrated two tiers of social spaces into the narrow, 1,850-square-foot lobby by adding a step near the reception desk where a row of plants buffers a large, green banquet—a nod to its old moniker "Green on Sixth." In celebration of the facade's old brickwork, A+I also created an undulating brick pattern that travels along the lobby's wall.

"We felt it was really important to historically ground these lobbies as much as possible," said Maillot, "and give them their own identities."



**Above:** Located at the corner of Canal and Varick Streets, the building that is home to Horizon Media now boasts a Blue Bottle Coffee shop on its first floor and a polished bar counter finished in Staron Solid Surfaces' Aspen Snow. Most of the massive lobby is coated in black paint and light grain millwork and is illuminated by a low-hanging tubular pendant.

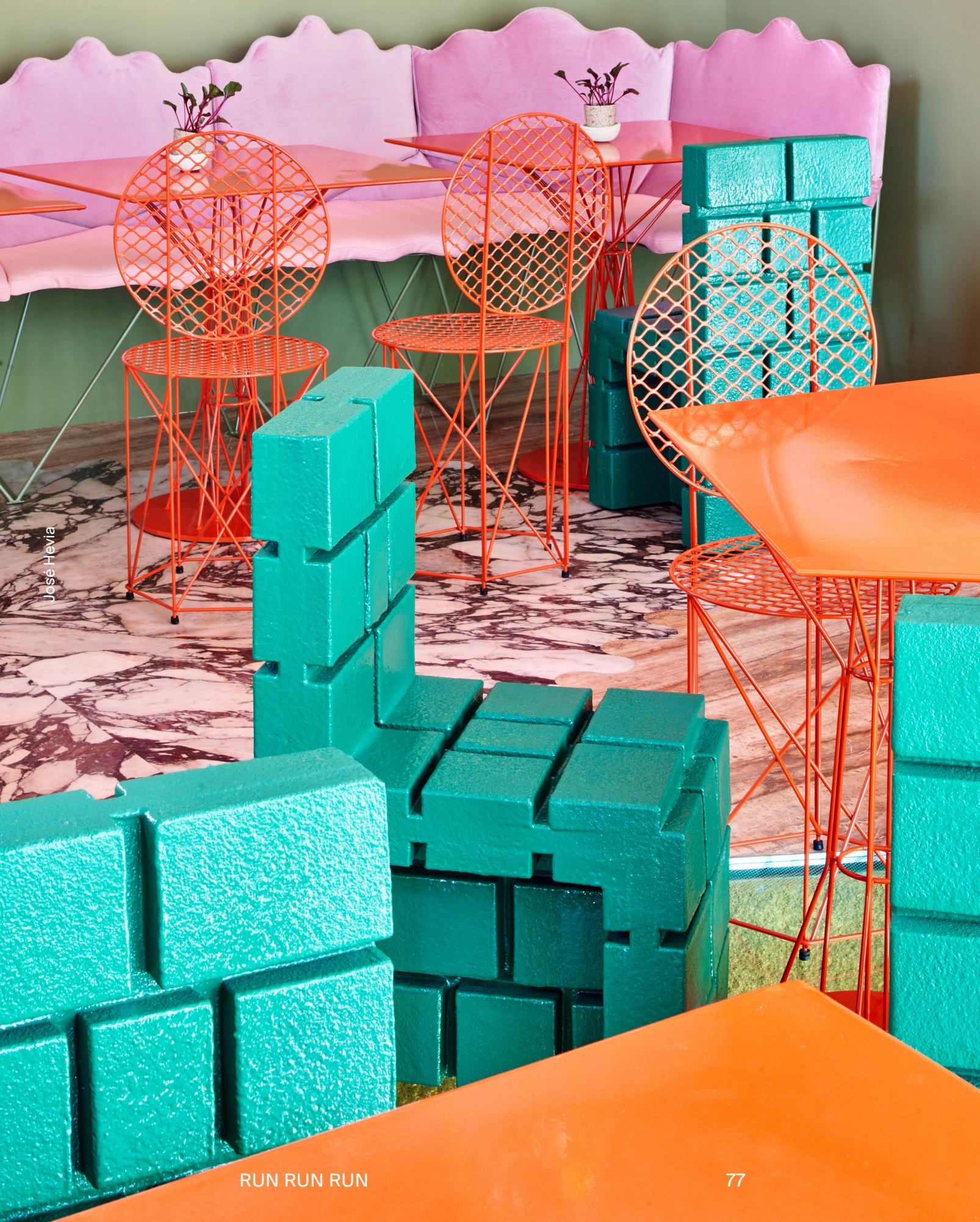
**Facing page, top:** The narrow lobby at 155 Avenue of the Americas presented a particular challenge for A+I, but the design team was able to maximize the use of the space by adding flexible seating areas. A+I worked with Bauerschmidt & Sons, Inc., to design the green-cushion benches, and Moroso provided the armchairs.

**Facing page, below:** "The most important thing for us was to activate the structures with more hospitality elements in ways that hotels have been doing," said Maillot. "Owners are finally coming around to the fact that tenants really enjoy these social spaces. It all harks back to the idea of sitting in a coffee shop. You feel like you're being social, but you can be alone."



OFFPOLINN's latest eatery is, like its customers, always on the go. *By Evan Pavka*

# Run Run Run





**Previous page:** A suite of custom lightweight, flexible furnishings was developed specifically for Run Run Run by OFFPOLINN's Madrid studio. The pieces encourage patrons to constantly reposition them. The intense tones on the bricklike cork seats are achieved by layering a number of wax-based coatings that also bolster the durability of the pieces.

**Above:** Three angular cutouts connect the main floor and basement, creating the sense of a floating and fragmented interior environment while allowing light to move between both levels.

What does a Fitbit have in common with a cafe? According to Andrés Jaque, founder and principal of the Office for Political Innovation (OFF-POLINN), both are “prosthetics of the body” that extend its functions and operations into the surrounding world. The Madrid- and New York-based studio infused that idea into its vibrant design for Run Run Run, a new eatery in Madrid’s Vallehermoso neighborhood that’s part farm, part athletic center, part cafe, part something else entirely.

OFFPOLINN collaborated with restaurateurs Grupo La Musa to create a space for runners to refuel with a post-workout pit stop. The cafe’s main seating space is in a greenhouse-like structure trimmed in a mint-green frame that sits atop the marigold-yellow, basement-level kitchen and communal bar. Hanging from the concrete structure above, a vertical garden grows between the two levels and supplies the cafe with fresh produce. “Clean eating” takes on new meaning as water from an open shower provided for runners to rinse off is reclaimed to irrigate the garden. Other areas more often associated with gyms, such as a locker room, further support customers using the city as a training course.

To maximize the interior’s flexibility, Jaque and his team conceived the space as “a metabolism rather than a fixed box.” Freestanding furniture and architectural features are color coded according to their relative fixity. Peachy hues in the interlocking marble slabs of

the floor are echoed in the scalloped backs of the blush sofas as well as the bubblegum-tinted ceiling to signal permanence. Red and green represent objects in flux or in a constant state of motion. Movable metal chairs, stools, and tables coated in blood orange are paired with vibrant turquoise cork seats resembling stacked bricks, each designed, prototyped, and fabricated by OFFPOLINN’s Spanish atelier.

Together, the pieces contribute to an ever-changing spatial constellation that invites visitors to make and remake their environment. “Every half hour the whole thing would be reconfigured,” Jaque said about a recent trip to the space, “letting these pieces move and relate to each other differently.” This sense of movement, circulation, and exchange is what has made Run Run Run, well, run, since its opening last spring.

Like the arrangement of space, the studio’s involvement in Run Run Run is part of an ongoing process. “One thing that is very exciting for us is that we stay engaged in the management of the project,” Jaque said. “We continue to be a part of the ecosystem. This allows us to think of architecture as a tentative practice, one that is always making things work a little bit better and is always in permanent evolution.”



**Above:** Water from the nearby showers is reclaimed in a vertical garden of suspended glass orbs.

**Facing page:** A polished marble communal bar accompanied by a custom basin on a bronze frame provides a rest stop and meeting area for nutritionists, trainers, runners, staff, and other guests.



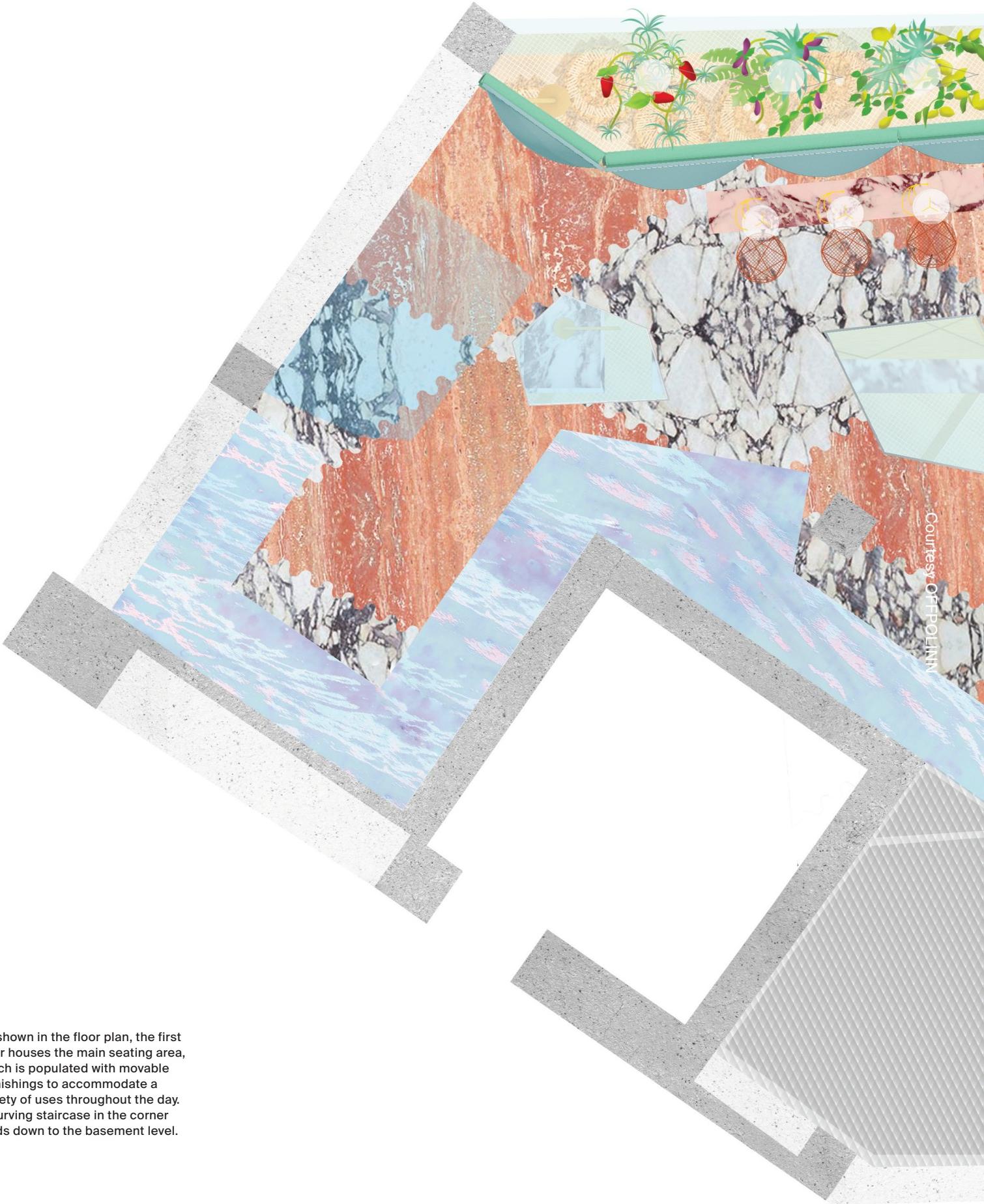


José Hevia



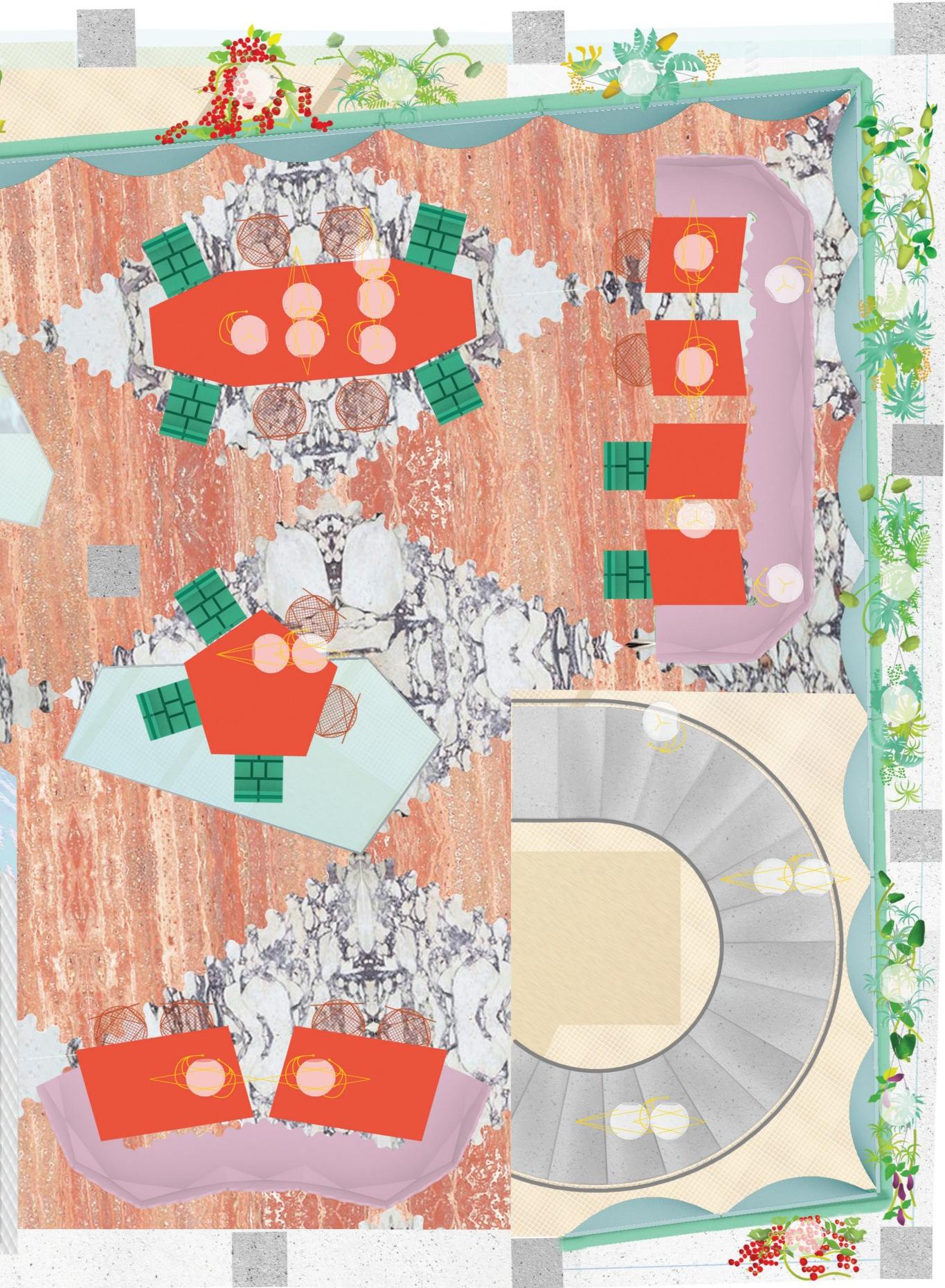
**Facing page:** Unique details, like the scalloped joints in the marble floors, are part of OFFPOLINN's ongoing experiments that will be incorporated into future projects.

**Above:** Color plays an important role in Run Run Run. The skeleton of the existing building retains the gray hues of the concrete structure while bright pinks, reds, greens, and yellows advertise the mobility of furniture, fixtures, and architectural elements in the constantly shifting cafe.



Courtesy OFFPOLINI

As shown in the floor plan, the first floor houses the main seating area, which is populated with movable furnishings to accommodate a variety of uses throughout the day. A curving staircase in the corner leads down to the basement level.



# Picture Perfect

Waechter Architecture frames views of the Pacific Northwest for the Society Hotel Bingen. *By Evan Pavka*

Sean O'Connor







**Previous spread:** The new hotel was built on the playing field of the former Bingen Schoolhouse. Waechter used a LifeTime finish to prematurely age the cedar cladding to complement the historic building.

**Above:** The central therapy and cold plunge pools are set into hand-troweled, sand-finished concrete flooring installed beneath a vaulted spa ceiling wrapped in cedar.

**Facing page:** Portland-based design studio Blossom created the meandering landscape scheme for the interior courtyard.



Nestled within the Washington State side of the Columbia River Gorge since 1908, the Bingen Schoolhouse has had many lives. It is now home to half of the Society Hotel's second outpost thanks to a renovation helmed by Portland, Oregon-based Waechter Architecture, which also designed additions that house guest rooms, a spa, and more.

With a residential neighborhood immediately surrounding the plot and industrial facilities farther beyond, the subtle negotiations between privacy and exposure were a major challenge for the architects. "With the site constraints and opportunities as well as with the specifics of the program desires and requirements, we developed the idea of the edited panorama," said

founder and principal Ben Waechter. The designers took a sculptural approach, carving programmatic areas out of refined, faceted masses, all of which are clad in board-and-batten cedar inspired by the simple material palette of the schoolhouse.

Twenty individual cabins radiate across the field, tethered together by a roof that joins them into a hexagonal ring. The roof cantilevers into the central courtyard, providing a covered walkway around the perimeter of the campus while framing views of the surrounding gorge. This organization buffers the hotel from the community while producing intimate outdoor pockets for each unit that look over the countryside. "There was an idea of creating a



Sean O'Connor





Facing page, top: Blossom also helmed the interior design of both the schoolhouse and the new campus, which includes hotel rooms, dormitories, a lobby, and a library-like cafe and lounge.

Facing page, below: Guests can camp out inside the renovated schoolhouse with intimate tiered bunks equipped with privacy curtains, storage cubbies, and reading lights. A central ladder connects each cluster of twin beds.

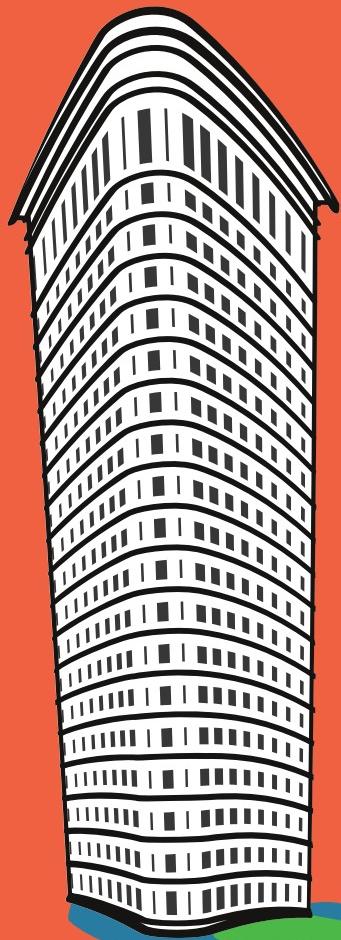
Above: Private outdoor spaces with modest furnishings for each cabin were achieved by placing the entrances on the side, as opposed to the front, of the unit. These pockets frame the expansive views of the surrounding landscape and provide a threshold into the interior courtyard.

strong threshold in passing through the ring—not simply passing through a wall plane but passing through this thickness,” Waechter added.

The courtyard also contains a free-standing spa. A juice bar, sauna, therapy rooms, and changing rooms are embedded in the four legs of this open-air pavilion, which are equipped with folding doors to enclose or extend the spaces across seasons. These private areas as well as three offset soaking

pools are wrapped in the same cedar cladding to provide a unified transition from the outside to the interior. A central skylight cut from the folding roofline offers another lens on the environment.

For Waechter, the power of these moves is in their nearly photographic ability to “connect with the foreground, block the middle ground, and take in the longer view.” The result is picture perfect.



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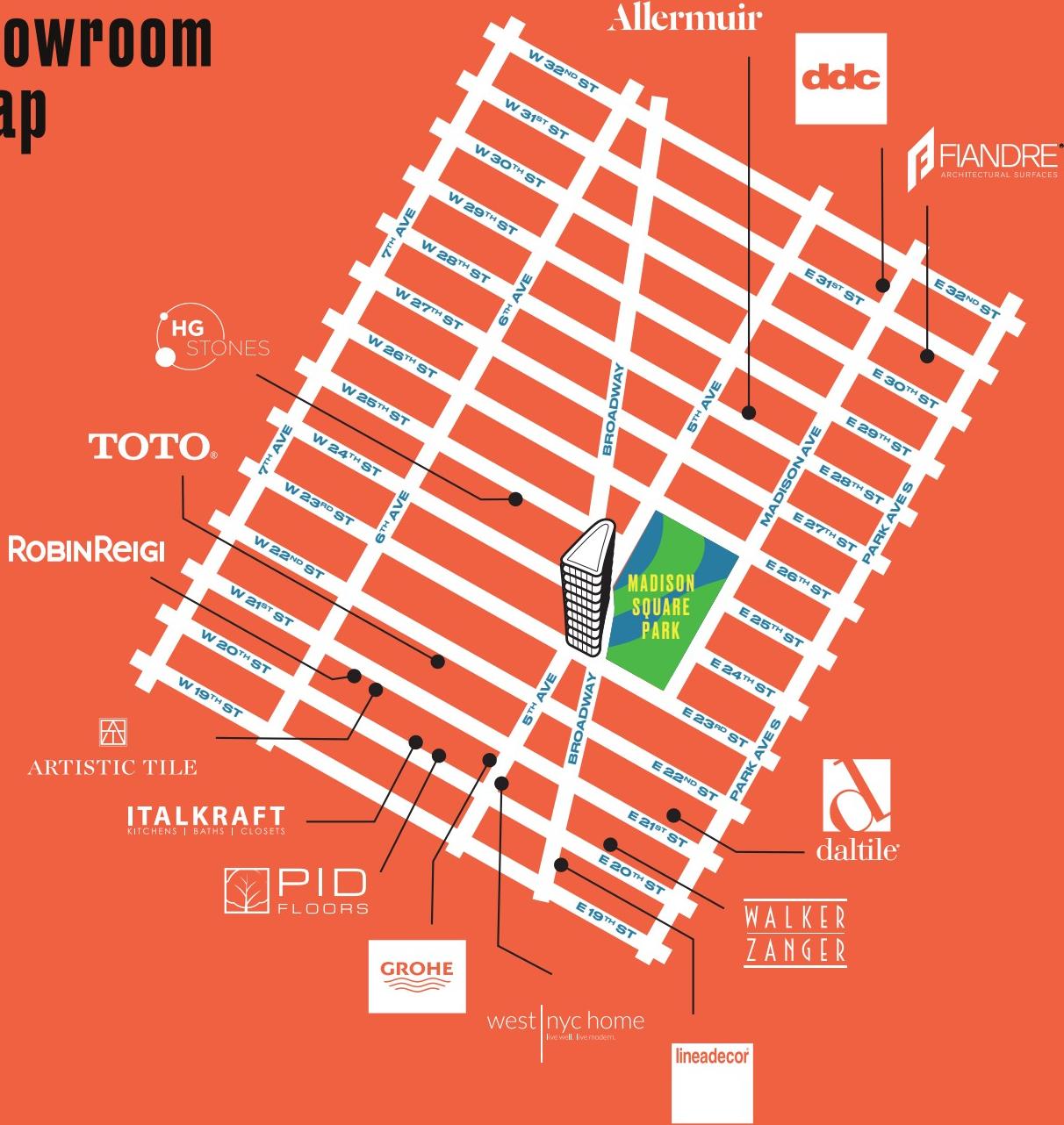
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# Providence Proud

Independent designers are transforming this quiet New England city into a creative hub. *By Adrian Madlener*



Courtesy O&G Studio

With skyrocketing costs of living pushing creatives out of major urban centers, smaller U.S. cities are offering affordable alternatives where designers can live and work more easily. Providence, Rhode Island, the home of the Rhode Island School of Design (RISD), among the nation's foremost design schools, is rapidly emerging as

one of these new hubs. Rather than getting out of Dodge after graduation, a growing number of the school's alumni are sticking around and setting up shop in the postindustrial town. They have formed a tight-knit community that produces art, furniture, food, music, and more. Take a look at some of the most impressive practices in the area.



#### O&G Studio

O&G Studio designs and manufactures furnishings in its Warren, Rhode Island, factory. The company—helmed by RISD graduate Jonathan Glatt—develops new furniture and lighting concepts every season. These series often return to the same sources for inspiration: For example, the practice has reinterpreted the Windsor chair, a classic piece of New England design, in multiple collections. While the studio's pieces are based on a historical construction technique where all structural elements are anchored by a solid-wood core, O&G Studio offers its wares in contemporary finishes.

[oandgstudio.com](http://oandgstudio.com)



Ben and Aja Blanc

RISD graduates Ben and Aja Blanc established their namesake studio in 2014 and have since designed bespoke mirrors, lighting, furniture, and interiors. Combining their respective backgrounds in art history and design with a sense of functionality and focused experimentation, the Blancs have developed a geometric, color-focused, and tactile design vocabulary. The practice's emphatically minimal yet richly textured aesthetic has taken the American design scene by storm.

[benandajablanc.com](http://benandajablanc.com)



Courtesy Ben & Aja Blanc



### Tracy Glover

RISD-trained glass master Tracy Glover has a vibrant glassworks in Pawtucket, Rhode Island, where she makes luminaires and decorative objects with a materially informed aesthetic sensibility. Her whimsical yet refined designs come in a wide variety of colors and finishes, and are often accompanied by carefully selected textiles and metalwork.

[tracygloverstudio.com](http://tracygloverstudio.com)



Courtesy INDO-





## INDO-

Founded by New Delhi-born RISD graduates Urvi Sharma and Manan Narang, INDO- is an award-winning furniture and homeware design studio. Working in both their hometown and Providence, where they met, Sharma and Narang create a range of designs that experiment with and translate craft traditions as well as contextual references. While the dip-dyed and fluted Pilar Tables (facing page, below) draw inspiration from the rich use of colored tiles found throughout Barcelona, the tambour Ikat Credenza (facing page, top) takes its cues from traditional ikat weaving techniques.

[indo-made.com](http://indo-made.com)

## Lotuff Leather

Helmed by Lindy McDonough, Lotuff is a fashion world-facing, Providence-based leatherworks. Since McDonough cofounded the company in 2013, its staff of 20—including a number of RISD graduates—ethically sources material from South America to serially produce meticulously crafted bags in a number of styles and formats. Lotuff manufactures all elements of its highly sought-after accessories in-house (above), using a rotating assembly-line model that ensures all employees learn and refine myriad time-tested artisanal techniques.

[lotuffleather.com](http://lotuffleather.com)

# Fair Trade

A deep dive into the back channels of design-world barter culture. *By Adrian Madlener*



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Courtesy Gregory Buntain



**Opening page:** Jeff Martin of Vancouver-based Jeff Martin Joinery has a strong passion for bartering culture and sees his emotional link to it as a form of connoisseurship. Pictured here are a few items from his vast collection of one-off design objects. His own Neolith Stools act as pedestals for Max Lamb's *Holy Pitcher*, at right, and one of Jonathan Nesci's *100 Variations* pieces, with Steven Haulenbeek's *Fishbone* sculpture hanging above.

**Facing page:** Gregory Buntain of New York-based design practice Fort Standard outfitted his Fort Greene, Brooklyn, apartment with furnishings from his own collection and from other leading talents, such as the aluminum Spade Chair by British designer Faye Toogood displayed among other objects.

The independent design scene takes care of its own. As in medieval guilds, talents band together to address pressing issues, such as copyright infringement, and share resources. These communities develop out of schools, geographic proximities, shared commercial platforms, and, perhaps most important, common interests. Within these tight-knit networks, individuals trade work and services among themselves, letting practitioners build collections while building communities. Barter culture is still going strong.

"It's out of necessity and born from a desire to live with the things you want," Brooklyn-based designer Aiden Bowman said. "Often, when you have to ship a piece for a show or photo shoot, it becomes a lot more convenient to trade it for something else you might want, rather than pay to ship it back. It boils down to neither designer nor photographer having the funds to purchase each other's work." The in-kind economy extends across disciplines. Bowman and partner Josh Metersky founded object-based practice Trueing in 2016. Firmly rooted in the New York architecture and design industries, the duo has forged strong relationships with many of the city's leading creatives. The pair's Brooklyn apartment includes a number of works that reflect these connections, like a sconce by lighting designer Bec Brittain.

"When we were a small company, we would weigh on friends to provide us with props for our first photo shoots," Brooklyn-based designer Nick Cope said. "As collectors of art and design, we also enjoy the privilege of bartering with our friends so that we can surround ourselves with beautiful objects that we couldn't otherwise afford." For him and his wife, Rachel, founders of the Brooklyn-based wallpaper brand Calico, bartering is a great word-of-mouth way to drum up new business, but the duo sees it as more than just self-promotion; bartering is also a way to appreciate other talents. Bespoke Calico prints feature prominently in lighting designer Lindsey Adelman's downtown Manhattan studio, while Adelman's luminaires likewise appear in the Copes' upstate weekend home, joining ceramics by BDDW and custom furnishing by Huy Bui and Ladies & Gentlemen Studio.

"I'm interested in having work by other designers not only because I respect the unique processes they reflect but because I want to fill my home with objects that are meaningful," Brooklyn-based designer Gregory Buntain said. "Knowing the people who made each piece makes them special, but also knowing that the feeling was mutual, that they have a piece of mine in their home, makes it even more meaningful." At the helm of furniture and accessories studio Fort Standard, Buntain has furnished his Brooklyn home mostly with his own designs but also with a number of wares by fellow talents: Adelman's Catch floor lamp, Kieran Kinsella's Walnut Kettle Stump stool, and Faye Toogood's aluminum Spade Chair.

"When you make things for a living, it is preferable to exchange them for other things your friends make rather than cash," Adelman said. "It's a great way to fuel the network of independent designers, give back, and foster community." In both her Brooklyn and Long Island homes, the doyenne of New York design has emphasized others' work. "These pieces shape the personality of my homes.

Courtesy Gregory Buntain





**Facing page:** Woodworking wiz Kieran Kinsella's Walnut Kettle Stump stool is prominently displayed in Gregory Buntain's apartment.

**Above:** The Red Hook, Brooklyn, loft of Nick and Rachel Cope, founders of Calico, features numerous examples of their iconic wallcoverings. In addition, the residence includes various items the duo have bartered over the years, including luminaires by Lindsey Adelman.

It's also nice to see the evolution of someone's career as you receive different pieces over time."

Jeff Martin of Vancouver-based furniture design practice Jeff Martin Joinery shares Adelman's sense of connoisseurship. "Bartering is really about patronage, and I think as independent studios, we are afforded some opportunities to do this where there isn't a fiscal officer or gallery in-between," he said. Behind Martin's desk is a cabinet of curiosities with a number of pieces by his design heroes, which serve as a daily reminder to push himself in his own practice.

"If I see something that makes me want to weep, I'll reach out and see if there's an opportunity to meet the person or people behind it," Martin said. "It's not always a fit, but when the opportunity arises, I always jump at it." Martin's extensive collection includes works by gt2P, Steven Haulenbeek, New Format Studio, Ben Barber Studio, Jonathan Nesci, Max Lamb, Omer Arbel, Gaetano Pesce, Takuro Kuwata, Zoe Pawlak, Misha Kahn, and Irina Razumovskaya, a real who's who of independent designers.

[trueing.co](http://trueing.co)  
[calicowallpaper.com](http://calicowallpaper.com)  
[fortstandard.com](http://fortstandard.com)  
[lindseyadelman.com](http://lindseyadelman.com)  
[jeffmartinjoinery.ca](http://jeffmartinjoinery.ca)

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ecoreathletic.com

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kvadrat.dk

Luminii  
luminii.com

Maharam  
maharam.com

MG CONCEPTS  
mgconcepts.com

Naugahyde  
naugahyde.com

## ADU Pilot

Benjamin Moore  
benjaminmoore.com

Brendan Ravenhill Studio  
brendanravenhill.com

Daltile  
daltile.com

Decotone Surfaces  
decotonesurfaces.com

Lonseal  
lonseal.com

Prettypeggs  
prettypeggs.com

Saltillo Tile  
saltillotile.com

Tarkett  
tarkett.com

## Hudson Square Lobbies

&Tradition  
andtradition.com

Bauerschmidt & Sons  
bauerschmidtandsons.com

Flos  
usa.flos.com

Fredericia Furniture  
fredericia.com

Missana  
missana.es

Moroso  
moroso.it

Muuto  
muuto.com

Patella Woodworking  
patellawood.com

Picasso Lighting  
picassoltg.com

Rich Brilliant Willing  
richbrilliantwilling.com

SPO1  
sp01design.com

Staron Solid Surfaces  
staron.com

## Run Run Run

Achipámpanos  
achipampanos.com

Ponsi  
ponsi.it

Replaninser 2000  
replaninser.com

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sycpiedranatural.es

## Society Hotel Bingen

Allora  
allorausa.com

Axiom Custom  
axiomcustom.com

Boann  
boannstyle.com

Delta  
deltafaucet.com

Duravit  
duravit.com

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# Work Hard, Play Harder

A/D/O's *Out Of Office* exhibition looks to design history to speculate on the future of work culture. *By Maximilian Madka*



Jenny Regan



Office design has become a hot topic in recent years. Innumerable reports condemn the failures of the ubiquitous open-plan workplace and highlight the advantages of adaptive spaces as alternatives. Domestic amenities and break-out rooms help ensure productivity and employee happiness, according to flexible workspace evangelists. A recent exhibition at Brooklyn design incubator A/D/O explored the historical complexity of office design to speculate how it might change in the near future. Curated by Lexi Tsien and Tal Liu of the design practice Soft-Firm and Andrea Hill of furniture producer TORTUGA Living, in collaboration with Alex Gilbert, *Out Of Office* tracked the evolution of the workplace since the 1950s, when companies embraced rigid hierarchies and analog innovations, and projected the future of workplaces into a time when firms will adopt lateral social structures and complete virtual reality integration.

Pairing a wall-size timeline with physical artifacts, *Out Of Office* suggested sprawling themes connecting design concepts and devices across decades. A classic balancing

ball (the big blue sphere used as a chair by office workers craving an ab workout at their desks) sat near Edwin Moore's push pin, patented in 1900; not far away was a 1984 Macintosh computer and an Apple Watch Series 1 from 2015.

The exhibition hinted at two possible futures for the office: totalizing physical and virtual optimization or unlimited individual choice. "Today's office is a state of mind," Tsien said. "Connection to WiFi is a higher priority than physical proximity to a co-worker, and yet the problems of the office space are not new, but constantly recurring, toggling between the individual and collective, synthetic and real, private and public." *Out Of Office* tracked a feedback loop between design, technology, and office culture and prompted designers to expand their role in creating fresh humanistic environments for work.











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Chigasaki Chest / George Nakashima, 1990 / Courtesy of Moderne Gallery

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